

THE MUSICAL GAZETTE

An Independent Journal of Musical Events
AND
GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



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SATURDAY, MARCH 8, 1856.

PRICE 3d.
BY POST, 4d.

Musical Announcements.

LONDON SACRED HARMONIC SOCIETY, EXETER HALL.

On WEDNESDAY, the 12th of MARCH, will be performed Haydn's CREATION. Principal Vocalists:—Miss Belina C. Whitham, Mr. Wilbye Cooper, and Mr. Lawler. Leader, Mr. Blagrove. Organist, Mr T. Jolley. Conductor Mr. SURMAN (Founder of the Exeter Hall Oratorios).

The Oratorio will be preceded by Dr. Elvey's new Anthem, "Oh! be joyful in God;" Solo part by Mr. Dyson. Composed and Dedicated by Special Permission to Her Most Gracious Majesty the Queen. Conducted by the Composer.

Tickets:—Western Area, 1s.; Reserved Area, 3s.; Gallery, 8s. 6d.; Central Reserved, 5s.—to be obtained of the principal music sellers, and at the Office, No. 9, Exeter Hall, where may be had correct Editions of the Music, at the lowest prices.

*. 150 Special Reserved Seats will be appropriated for sale, for the Benefit of the Cambridge Asylum for Soldiers' Widows, at Kingston-on-Thames. Tickets—10s. 6d. and 5s. each—may be obtained of the Secretary, at the Offices, Palace Chambers, St. James-street.

NEW PHILHARMONIC SOCIETY.

Subscribers and the public are respectfully informed that the CONCERTS will take place on the following Wednesday evenings—April 2 and 23, May 14, June 4 and 25. Subscriptions for reserved seats, £2 2s.; professional subscribers, £1 1s.; unreserved seats, the number of which is limited, £1 1s. Subscribers' names received at the Office of the Society; at Messrs. Cramer, Beale, and Co.'s, 201 Regent-street; and at Messrs. Keith and Co.'s, Cheapside.

W. GRAEFF NICHOLLS, Hon. Sec.

MR. LAMBERT (of York Cathedral),

Vocalist, Bass, is open to accept Engagements for Oratorio or Concert, in or out of London.—Communications to be addressed to his residence, 51, Union terrace, York.

PICCO, the celebrated Blind-Born

Sardinian Minstrel, known on the Continent as the Musical Phenomenon, who has created so great a sensation at all the principal theatres of Italy and at the Italian Opera-house at Paris, is arrived in England, and will give his FIRST CONCERT this evening, at the Hanover-square Rooms, when he will illustrate the Powers of a common Halfpenny Wooden Whistle, for which occasion he has secured the services of the Orchestral Union, under the direction of Mr. Alfred Mellon.

WILBYE COOPER, 93, Park Street, GROSVENOR SQUARE.

MR. WILLY has returned to London for the Season.

22 Trigon-terrace, Kennington.

MISS BIRCH has the honour to announce to the Nobility and Gentry that she has returned to town for the season, and has recommenced her lessons in Italian and Sacred Singing, at her residence, 83 Baker-street, Portman-square. Miss Birch attends schools and private families.

BARON CELLI, Maitre de Chapelle

to the late King of Bavaria, and Professor of Singing to Mdmes. Grisi, Albertazzi, Boccabadati, Schobackner, &c., is in town for the season. Applications for lessons to be made at his residence, 70, Welbeck-street, Cavendish-square.

BRISTOL CATHEDRAL.—There are

VACANCIES for a Tenor and Alto in the choir of the above Cathedral. Daily attendance. Salary, £50 per annum. Testimonials of qualification and character to be sent to the Rev. Precentor Caley, 12, Caledonia-place, Clifton, on or before March 24. The day of trial will be March 27.

A YOUNG LADY, having a Contralto

Voice of superior quality, is desirous of entering into an engagement to sing in a choir on Sundays. A salary expected. Address, L. B. Musical Gazette Office.

MISS HUGHES (R.A.M.) Vocalist,

who has just returned to town from a very successful tour in the North of England, with Mr. Ellis Roberts, Harpist to H.R.H. the Prince of Wales, will be happy to receive engagements for Oratorios or Concerts.

Address—69 Great Queen-street, Lincoln's-Inn-Fields.

MR. BALFE begs to announce to his

Friends and Pupils that he has arrived in London for the season. All communications to be addressed to his residence, 11 Cork-street, Burlington-gardens.

MUSIC HALL, SURREY STREET,

SHEFFIELD. Concert Parties, Lecturers, and Exhibitors, may obtain all particulars of Charges, &c., by application to the Secretary, who will be happy to undertake all Local Arrangements connected with Concerts, &c.—W. E. EVANS, Secretary, Music Warehouse, 51, Norfolk Street, Sheffield (late Dawson).

A YOUNG MAN possessing an ALTO

Voice of superior quality, wishes to enter into an engagement for Sunday, &c. Has plenty of time during the week at his disposal. A salary expected. Address, X.Y.Z., Musical Gazette Office.

MISS BESSIE DALTON, VOCALIST

(Soprano). Communications respecting engagements to be addressed to her residence, 60 Princes-street, Leicester-square.

MR. LAND begs to announce his RE-

TURN to LONDON for the season, and will receive his Pupils as usual. Address, 12 Hinde-street, Manchester-square; or Messrs Cramer, Beale, & Co., 201 Regent-street.

HERR IGNADE TEDESCO (Pianist

to H.R.H. the Grand Duke of Oldenburg), begs to announce that his SECOND EVENING CONCERT will take place March 13th, at the Hanover Square Rooms. Herr Tedesco will perform Beethoven's Grand Sonata in B flat, Op. 22, and several new Compositions of his own; and, in conjunction with Messrs. Jansa, Goffrie, and Pague, in Spohr's Grand Quintette, Op. 52. Vocalists—Messdames Ferrari, Sedlatzek, and Willpert, and Signor Ferrari. Instrumentalists—Messrs. Jansa, Oberthür, and Aguilar. Tickets, 10s. 6d., reserved seats, 15s., to be secured of Herr Tedesco's Publishers, Messrs. Wessel and Co., 229, Regent-street.

MR. HENRY REGALDI, Professor of

Singing at the Royal Academy of Music, and principal Tenor Singer of St. Mark's Church, is now open to an engagement in a choir for Sunday mornings only.

Address, 121 Great Portland-street.

M. ALOYS KETTENUS, Violinist

(late Concert-Meister at the Capelle of the Prince Regent of Baden), begs to announce to his friends and pupils that he is now in town for the season, and will be happy to receive engagements for concerts.

Address, 24 Belgrave-square.

MUSIC WAREHOUSE, 17 Soho-sq.—

THOMAS LETCHFORD (late Jewell and Letchford) begs leave most respectfully to inform his friends and the public generally, having arranged with his late partner for the entire stock of music and music-plates, it is his intention to carry on the business as before, when he hopes to be favoured with a continuance of that support hitherto received, which it will be his constant endeavour to merit. N.B.—Authors' works published on moderate terms.

Theatrical Announcements.

Last Six Nights of Charles Matthews and the Pantomime.

THEATRE ROYAL, DRURY-LANE

Lessee, Mr. E. T. SMITH.—Acting-manager, Mr. Charles Matthews.—Stage-manager, Mr. Robert Roxby.—The Scenery by Mr. William Beverley.—The box office open daily from ten to six o'clock, under the superintendence of Mr. Edward Chatterton.—The performances terminate each evening at half-past eleven. Owing to the nightly overflow to witness the first comedian, and the best boy's pantomime ever produced, ladies and gentlemen are solicited to book their places early to prevent disappointment. Mr. Charles Matthews in Two favourite Characters every evening. To conclude with the Grand Christmas Pantomime of "Hey Diddle Diddle; or, Harlequin King Nonsense and the Seven Ages of Man." The scenery painted by Mr. William Beverley. Two Harlequins; two Comedians; two Pantaloon; two Sprites; two Clowns, Harry Boleno and Tom Matthews; Principal Dancer, Miss Rosina Wright; the Sprite of Common Sense, Miss Fanny Reeves.

THEATRE ROYAL, HAYMARKET.

—Under the Management of Mr. BUCKSTONE.—On Monday, "Money," "The Little Treasure," and other entertainments.

THEATRE ROYAL, ADELPHI.—Pro

prietor and Manager, Mr. B. WEBSTER. Directress, Madame CELESTE.—The greatest success and crowded houses. Every evening, the highly popular burlesque and comic Pantomime of JACK and the BEAN STALK; or, Harlequin and Mother Goose at Home Again. Jack and Harlequin, Madame Celeste; Mother Goose and Columbine, Miss Wyndham; Clown, Mr. Garden; Pantaloon, Mr. C. J. Smith. The characters by Messrs. Paul Bedford, J. Bland, Homer, Miss M. Keeley, Miss Arden, Miss Kate Kelly.

ROYAL PRINCESS'S THEATRE.—

Under the Management of Mr. CHARLES KEAN. On Monday, March 10, "The First Printer." On Tuesday, March 11, "Henry VIII," and the Pantomime.

ROYAL OLYMPIC THEATRE.—

Lessee and Manager, Mr. ALFRED WIGAN.—On Monday, and during the week, "Stay at Home." To conclude every evening with the fairy Extravaganza, entitled "The Discreet Princess; or, The Three Glass Distaffs."

ASTLEY'S ROYAL AMPHITHE-

ATRE.—Lessee and Manager, Mr. WILLIAM COOKE.—Monday, and during the week, "The Arab of the Desert and his Faithful Steed." After which, the Scenes in the Circle, and the Ascent of the Elephants. To conclude with the Pantomime.

STRAND THEATRE. Manager, Mr.

T. PAYNE. On Monday, Wednesday, and Friday, "The Merchant of Venice." Shylock, Mr. Jas. Russell. On Tuesday, Thursday, and Saturday, "The School for Scandal." Sir Peter Teazle, Mr. Ranger. After which, a "Ballet Divertissement." After which, an "Operetta," in which Miss Thirlwall will appear. And last six nights of "Blue Jackets." Stalls, 4s.; boxes, 2s.; pit, 1s.; gallery, 6d.

NOTICES, &c.

TO ADVERTISERS.—To facilitate the calculation of the Price of Advertisements, the Proprietors of THE MUSICAL GAZETTE have adopted the following simple and moderate scale:—

The first three words 6d.
For every subsequent twelve words, or less . . . 6..
For example—An Advertisement of fifty-eight words would cost 3s.

G. H. (Liverpool.) We should have been most happy to notice the anniversary, and will do so next week if you can send us a paper. It must have been overlooked, and when your letter arrived the COURIER had been destroyed.

Post Office Orders for 3s. (town subscribers) or 4s. (country) may be made payable to JOHN SMITH, Charing Cross Office.

Every exertion will be made for the punctual delivery of the GAZETTE: complaints on this subject should be sent direct to our Office.

SUBSCRIPTIONS RECEIVED.

A. G. M. (Elizabeth-street.) Mrs. M. (Dublin.)

THE MUSICAL GAZETTE

LONDON, MARCH 8, 1856.

THE stripped and blackened walls of Covent Garden Theatre present a melancholy picture to the musical amateur. The strains of Mozart, Beethoven, Weber, Mendelssohn (*Edipus*), Donizetti, Rossini, Spohr, Meyerbeer, Verdi—the chosen of Germany, France, and Italy—have drawn within the Royal Italian Opera the highest and most musical in the land, and, in the representation of works by these composers, the first artistes have been engaged. We believe that the forthcoming season would have been unusually brilliant, and that productions and revivals would have been conducted on the most spirited scale. Mr. Gye was in Paris, having been occupied in making arrangements and engagements in France and Italy, and we were eagerly waiting his return that we might lay before our readers as much information as could possibly be obtained of coming events. We have now to bewail the destruction of the magnificent temple of opera, and to lament that it must be long ere we see *Le Prophète*, *L'Etoile du Nord*, and other grand works, which require such *mise en scène* as nothing short of a fortune or a joint-stock company can accomplish. The “properties” necessary for the complete mounting at such a theatre of such works cost an alarming amount—we are afraid to suggest how many thousands of pounds—and the complete destruction of these must cause sincere regret and sympathy in every feeling mind. What a blow must this event be to Mr. Gye, who, as every one knows, is the chief lessee of Covent Garden, and director of the opera: who has done his utmost to ensure the best representation of opera in this country, and was returning shortly to England high in spirits for the season!

What a fearful damp to these spirits to know that he must expend a serious amount of time and money before the works which have delighted so many eyes and ears can be replaced on any stage! The only houses whose engagements for the season are not published are her Majesty's Theatre and Drury Lane. We are in the dark as to Mr. Lumley's arrangements, and Drury Lane is already let from Easter. We believe that Mr. Gye will get over these obstacles, and, at one house or the other, present opera as well as hurried arrangements will allow.

This calamitous fire, we fear, will throw a very large number of persons out of employment. Few of our readers have any notion of the number of hands which an open theatre keeps employed, and are too apt to confine their estimate of the concern to the solo vocalists, chorus, and orchestra, being a visible body, while the carpenters, scene painters, and other invisible mechanics, with

their families, are numerous enough to populate a good sized village. A committee has already been organised to receive subscriptions on their behalf, and we feel sure that their appeal will be generally responded to.

THE attendance at the Crystal Palace has steadily increased since the institution of winter concerts and the substitution of an orchestra for the military band, but something decisive and reasonable must be done at once if these musical entertainments are to be continued. The portion of the building set apart for music and enclosed, has been enlarged within the last fortnight, which proceeding must have been attended with some little outlay, and has unfortunately turned out quite useless. The visitors knew the original dimensions of the concert-room, and those who arrived after half-past two, knowing that there would be neither sitting nor standing-room, contented themselves with a promenade in the nave, or a ramble through the courts. The proclamation of the enlargement naturally leads them to expect complete accommodation: they (we speak of those who arrive at all late) present themselves at the door of the enclosure, find it impossible to obtain a glimpse of the interior, and are politely informed, that by descending the staircase and a flight of stone steps, passing along part of the terrace, ascending two or three more stone steps and another staircase, they will find themselves in a section of the concert-room (at right angles to the other portion), where seats may be obtained. Speculative and hopeful visitors thither proceed and find the very avenues to the seats choked up with already-disappointed auditors, from which disagreeable circumstance it may readily be inferred, that the music attracts a larger audience than even the extended area will accommodate. When a wet Saturday or a very north-east wind arrives, the staircase and terrace travellers will growl, therefore some enclosure must be adopted, sufficiently small to insure an advantageous hearing of the music, and capacious enough to seat all the visitors who wish to listen. This is, we are aware, a matter of no little difficulty, but if it cannot be compassed, some counter-attraction must be devised to divide the assembly.

Taking it for granted that the classical nature of the Saturday programmes draws many to the Crystal Palace, we must strongly recommend an addition to the force of the band in the *string* department, that symphonies and other large works may be adequately rendered. Common sense has been much needed in the musical arrangements at the Crystal Palace from the opening to the present time. The original “Company's Band,” under Herr Schallehn, was composed of an unprecedented number of noisy instruments, which fairly drowned what few soft-speaking flutes, &c., were there. This band, which was maintained at a very great expense, was, in a fit of economy, reduced to about half the number of performers, and, for the Saturday concerts, some of the players exchanged their wind instruments for strings. Had this exchange taken place when there were sixty performers, there would have been an orchestra of fair dimensions: now it is the *smallest* we ever heard attempt a symphony. If a great extent of noise, to astonish the musically-ignorant visitors, was required, then were the directors to blame in expending £6,000 or £7,000 per annum, when the desired effect might have been produced by an amalgamation of a few street German bands, saving the pockets of the shareholders (and relieving the ears of many a householder). If music was intended, then was it absurd to instal a large band of “military” instruments within the building, when an *orchestra* of the same number would have effectively rendered all the classical and many popular

works as they were written and as they were intended to be played. Instead of all this being considered and digested previous to the opening of the Crystal Palace in 1854, it yet remains matter of experiment. Everything is experimental. At the foot of the printed programme we read,—“For the convenience of the visitors an *experimental* addition has been made to the Concert Room.” The concert concludes, and an *impromptu* programme commences in the centre transept; the directors being present and desiring that vocal music in the newly-covered orchestra may be given by way of experiment. The directors must be stark mad thus to experimentalise in the presence of the public, upon what should have been cut and dried two years ago. Would it not be better to try the music between 10 and 12 on Saturday mornings, than thus to expose this grand undertaking to the ridicule of all who recollect the failure of the concert last year? When a song sung in St. Paul's churchyard at noon can be heard at Temple Bar, then, and not till then, may we expect to hear music distinctly in the centre transept of the Crystal Palace.

All who have the opportunity of perusing this Number of our Journal are earnestly requested to send in their names as Subscribers direct to the Office, No. 141, Strand; or, if they prefer obtaining the Musical Gazette through their Booksellers or Newsvenders, an intimation that they have so done will be gratifying to the Proprietors.



On Saturday morning the Queen and Prince Albert, with the Princess Royal and the Princess Alice, visited the National Gallery. In the afternoon Prince Arthur and the Princesses Helena and Louisa went to the Zoological Gardens in the Regent's Park.

On Monday afternoon, His Royal Highness Prince Albert visited the organ factory of Messrs. Gray and Davison.

On Tuesday, the Prince of Wales and Prince Alfred, attended by Mr. Gibbs, visited the British Museum.

On Wednesday evening Her Majesty, accompanied by the Princess Royal and Princess Alice, honoured the Haymarket Theatre with her presence. The same evening, His Royal Highness Prince Albert, attended by Viscount Torrington and Capt. the Hon. D. De Ros, went to the Society of Arts, Adelphi.

Metropolitan.

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AMATEUR MUSICAL SOCIETY.

The second concert of this season was given on Monday evening last, in the presence of a brilliant assembly, which quite crowded the Hanover Square Rooms, and might be the envy of many a professional Society and professional concert-giver. Mozart's symphony in C, and Mendelssohn's pianoforte concerto in D minor were the great features of this concert, and both of these compositions were tests of the powers of the society in the orchestral or solo department. The symphony, with which the first part opened, was played with amazing spirit, which is commendable, and with abundant force, which was really super-abundant; an occasional *piano*—a real *piano*—would have been grateful, but was not vouchsafed. Mr. Henry Leslie, the excellent conductor of this society, did his best to moderate and temper the zeal of the strings, but they would have a good say. The intonation of the violins was faulty and undecided in the first movements, but the menuetto and the finale were admirably performed, the oboe part in the trio of the former being well played by Mr. Pollock. The same gentleman played a romance with orchestral accompaniment, written by Mr. S. W. Waley, an amateur, and a member of the

society: his tone is excellent, and his command over his instrument great, but he lacks delicacy and finish. It is possible that Mr. Pollock may not have appeared to great advantage in this particular composition, which possesses nothing remarkable in its *motivo* or treatment, and which was rather overburdened by the orchestral part. Piercing as is the tone of the oboe, it requires a more delicate accompaniment than Mr. Waley in this case assigned to it. Mr. Pollock also figured in the programme as a composer, his setting of Tennyson's "Swallow," which many of our readers know and sing, being rendered by Miss Lascelles to the evident satisfaction of the audience. A trio by Mr. Henry Leslie, "O memory," sung by Misses Ransford and Lascelles and Herr Kumpel, obtained the only *encore* of the evening. We have heard more interesting compositions by the clever conductor of the society than this trio, which is a round, led off by the tenor voice, and followed by the contralto and soprano. However, it was well sung, gave gratification, and was re-demanded. A "Parade March," by Lord Fitzgerald, with a bold subject, and a melodious trio, concluded the first part. The trumpets took advantage of its being a Parade March, and made themselves very conspicuous.

Part II. opened with Mendelssohn's pianoforte concerto in D minor, the first movement a trifle dry, the other twain so exceedingly beautiful. It was reflected by Angelina, with the truthfulness of a mirror; no grace was wanting in its execution, and not a point of expression was overlooked. She was most excellently seconded by the orchestra, whose fiddles entrancement seemed to hush in the adagio, which she played with extreme taste and finish, and which the audience seemed exceedingly inclined to re-demand. Two songs by Mr. V. Morris, "Mine be a cot," and "Years have fled," were sung by Miss Ransford. We liked the former; the latter was too wild; indeed it rather alarmed us, for the words had prepared us for something pensive; a cadenza introduced at the close was in bad taste. Auber's brilliant overture to the *Bronze Horse* brought the concert to a conclusion, almost within two hours from its commencement, a most commendable arrangement. An untoward circumstance occurred just before the concert, in the shape of a violoncello fracture, which transformed one of the amateur performers into an auditor.

EYRE ARMS ASSEMBLY ROOM.—We have been informed of a concert taking place on Wednesday week last, when Miss Messent, Madlle. Wagner, Mr. Sims Reeves, and Mr. Frank Bodda sang, and the Chevalier Paggi performed a solo (encored) on the oboe. Miss Messent and Mr. Sims Reeves were encored in songs. No tickets reached us.

SUSSEX HALL, LEADENHALL STREET.—On Monday week, Mr. Miranda gave a concert here, assisted by Miss Stabbach, Miss Lascelles, and other vocalists.

ST. JOHN'S WOOD ORATORIO CONCERTS.—*Elijah* was performed on Monday evening, the principal vocalists being Mr. and Mrs. Weiss, Miss Leffler, Mrs. Temple, Miss Heywood, Mr. Montem Smith, Mr. Terrott, and Mr. Taylor, with a chorus of fifty voices, and a pianoforte and harmonium accompaniment, the little band being conducted by Mr. Frank Mori. Mrs. Weiss gave an excellent version of the soprano part, and produced quite an effect in "Hear ye, Israel." The music of the prophet was given by her husband, and, of course, was well done. Miss Heywood was encored in "O rest in the Lord," and the trio "Lift thine eyes," was re-demanded, the "Sanctus" narrowly escaping the same compliment. Mr. Montem Smith sang his music carefully, but was suffering from hoarseness. The chorus was admirable, and all the concerted music was well rendered. Mr. J. G. Calcott, at the pianoforte, was invaluable; he was assisted in the accompaniments by Mr. Sudlow, on the harmonium, the best substitute for a wind band in such a case.

BEAUMONT INSTITUTION.—The fourth concert of the season was given on Monday evening, the performers being Mr. and Mrs. Sims Reeves, Miss Lucy Escott, Miss Louisa Vinning, Miss Eyles, Mr. Miranda, and Mr. Farquharson: Mr. W. G. Cousins presiding at the pianoforte. Tickets were forwarded too late for us to avail ourselves of them.

ROYAL SOCIETY OF MUSICIANS.—The Annual Festival took place on Thursday evening. We are compelled to defer our notice until next week.

ON Tuesday evening last the Lambeth Choral Society gave their third annual concert at the Horns Assembly Rooms, Kennington, and, judging from the crowded state of the room, the funds of the society must have been considerably benefitted. The music was vocal, and was rendered by Miss Messent, Miss Tootell, Miss Dolby; Mr. Sims Reeves, Mr. Fielding, Mr. Wallworth, Mr. Lawler, and the Lambeth Choral Society; the whole being conducted by Mr. James Coward. The members of the Society opened the concert with Pearsall's madrigal, "Oh, who will o'er the Downs?" and in the course of the evening sang the "Pirate's Chorus," from Balfe's *Enchantress*; a part-song, "Philomela," by Mr. Bartholomew; and, in which they were encored, "The Hardy Norseman," by Pearsall. Mr. Fielding sang two ballads—"The hazel bower," and an English version of Blumenthal's romance, "Le chemin du Paradis." Miss Messent gave an excellent version of the scena from *Der Freischütz*, and was encored in "The March of the Cameron men," a short and good specimen of old Scottish song with English words. The next who appeared was Mr. Wallworth, who sang Hatton's setting of Longfellow's "Wreck of the Hesperus" well, but with scarcely sufficient expression; his other song was Balfe's serenade, "My bark is bounding near." Miss Dolby compelled the audience to listen to a very insipid cavatina of Donizetti's, singing subsequently Land's ballad, "Grieve not over earthly care," and a brace of ballads, one English, "Old memories," the other Scotch, "Heigho, Janet!"—both of which were encored. Mr. Lawler sang "The Wolf," and Mendelssohn's "I'm a roamer." Sims Reeves was the next apparition on the platform. He obtained an encore in Molique's "When the moon. This beautiful serenade, which is this week mentioned in our reviews, was introduced by the same singer at the Festival of the Royal Society of Musicians in 1854, and uproariously redemanded. Mr. Reeves also sang a ballad from Henry Smart's Opera of *Berta* (recently produced at the Haymarket), which was encored and repeated, and "My pretty Jane," which was encored and not repeated, the "Bay of Biscay" being substituted and immensely applauded at its conclusion. Miss Tootell, a young vocalist, sang "Stanca di piú," and an English ballad. A Mr. Marcellus Higgs was announced as accompanist, but did not put in an appearance. No apology was made for him, so we suppose that Mr. Marcellus Higgs is no great shakes, and that his absence was of no consequence. Mr. James Coward officiated throughout as accompanist and conductor. The Lambeth Choral Society's superintendent of printing is entitled to no credit whatever for the getting up of the book of words for this concert. The paper was good, the wrapper neat, and they were stitched; but the proofs must have been read with "studied negligence" to allow of a peck of misspelt words remaining. "The dark blue vaults of *either*"—"Hope again is making lulling"—"Soft music to me ear"—"twilight"—"whet-e'er," &c., are strange phrases or words to meet with.

HANOVER SQUARE ROOMS.—The annual entertainment to the members and friends of the Milliners' Provident Institution was given on Thursday evening, when an excellent vocal and instrumental concert was provided. The vocalists engaged were Madame Rudersdorff, Miss Messent, Miss Ransford, Madlle. Matilde Rudersdorff, Mr. and Mrs. Weiss, Mr. Sims Reeves, and Signor Veroni, and an Amateur Quartett Association. The instrumentalists were M. Reményi (violin), M. Nabich (trombone), Mr. W. R. Braine (organ), with Messrs. Lindsay Sloper, Harold Thomas, and W. G. Cousins (pianoforte).

THE musical arrangements at the annual festival of the Royal General Annuity Society were under the management of Mr. Genge, and embraced the services of the Misses Wells, Messrs. Holmes and Smythson, with Mr. Garland at the pianoforte.

THE influence of temper upon the tone deserves much consideration. Habits of querulousness or ill-nature will impart a cat-like quality to the singing, as infallibly as they give a character to the speaking voice. That there really exist amiable tones is not an unfounded opinion. In the voice there is no deception; it is to many the index of the mind, and it may be remarked that the low, soft tones of gentle and amiable beings, whatever their musical endowments may be, seldom fail to please. Besides which, the singing of ladies indicates the cultivation of their taste generally, and the embellishment of their mind.

THE NEW ORGAN AT THE FOUNDLING CHAPEL.

WE append a description of this fine instrument, which was erected by Messrs. Bevington in the latter part of last year:—

GREAT MANUAL, CC to C.		STOPS.	
1 Double Open diapason ..	..	8 Fifteenth ..	..
2 Bourdon ..	..	9 Piccolo ..	to C
3 Open diapason ..	..	10 Contra Fagotto ..	to C
4 Open diapason ..	..	11 Clarinetto ..	to C
5 Open diapason ..	..	SWELL MANUAL, CC to C.	
6 Stopped diapason ..	..	1 Double diapason ..	..
7 Clarabella ..	Fid.G	2 Bourdon ..	..
8 Principal ..	..	3 Open diapason ..	..
9 Principal ..	..	4 Stop diapason bass ..	..
10 Wald Flute ..	to C	5 Stop diapason treble ..	..
11 Twelfth ..	..	6 Dulciana ..	to C
12 Fifteenth ..	..	7 Hohl diapason ..	to C
13 Sesquialtera, 4 ranks ..	..	8 Principal ..	..
14 Furniture, 3 ditto ..	..	9 Wald Flute ..	to C
15 Mixture, 3 ditto ..	..	10 Sesquialtera, 3 ranks ..	..
16 Cornopean ..	to C	11 Doublette, 2 ditto ..	..
17 Tromba ..	..	12 Trombone ..	..
18 Clarion ..	..	13 Cornopean ..	..
		14 Oboe ..	..
		15 Clarion ..	..
CHOIR MANUAL, CC to C.		PEDAL ORGAN—CCC to F.	
1 Dulciana bass ..	..	1 Open diapason ..	..
2 Dulciana treble ..	..	2 Open diapason ..	..
3 Viol di Gamba ..	to C	3 Bourdon ..	..
4 Stop diapason ..	..	4 Principal ..	..
5 Principal ..	..	5 Trombone ..	..
6 Wald Flute ..	to C		
7 Suabe Flute ..	..	
4 Composition Pedals ..	to act on the Great Manual		
3 Ditto Ditto ..	..	..	Choir Ditto
3 Ditto Ditto ..	..	..	Swell Ditto
3 Ditto Ditto ..	..	..	Pedal Organ
SIX COUPLING MOVEMENTS, viz.—			
No.			
1 Swell Manual ..	..	..	to Great Manual
2 Ditto Ditto ..	..	..	..
3 Great ..	..	..	..
4 Swell ..	..	..	..
5 Choir ..	..	..	..
6 Octave Pedal ..	..	..	..
Tremulant to Choir and Swell.			
TOTAL.			
	STOPS.		PIPES.
Great Manual ..	17	..	1421
Choir Manual ..	10	..	550
Swell Manual ..	13	..	940
Pedal Organ ..	5	..	210
Couplers ..	6	..	..
	51		3121

WE believe the specification was provided by Mr. Willing, the organist of the institution, who has taken the opportunity of introducing more unison than is usually met with in instruments of even larger dimensions. The three diapasons of the great organ are of large scale, and give a great amount of body to the tone of this department, which the rather excessive employment of mixture really requires. To cover this chorus, two trumpets and a clarion are introduced, but nothing short of a reed on high pressure would give the complete and brilliant effect at which the designer appears to have aimed. This is a matter that could be easily managed, if bellows-room can be found. The powerful voicing of the great organ is just what was wanted for the Foundling Chapel, which is not particularly well adapted for sound, and what was a perfect scream when heard in the factory, settles down into a bold and comparatively chastened tone. The choir is too delicately voiced in comparison with the remainder of the organ, but its quality is very pure and vocal, and we believe it is the first that has had a tremulant applied to it. This most difficult-to-be-constructed of movements is also applied to the Swell, and with much better effect, though the beats are a trifle too rapid. The Swell Oboe, partly of free reeds, is of a most peculiar quality, and quite distinct from anything we have heard in an English organ. Whether the Messrs. Bevington obtained this idea when exhibiting on the continent (they had a first-class medal at the Paris Exposition) or not, we cannot say, though from the frequent use of free reeds in the continental organs, we should think it very possible.

The articulation is punctual, the tone full and rich, and resembling the clarinet when used as a solo, the *hautbois* in the harmonium when in harmony. It is so distinct from the oboe we are accustomed to hear, that there was room for a soft reed of that quality in addition to this. The Pedal organ has an actual compass of 3½ octaves to admit of the completion of the pedal octave coupler, and is of abundant strength. The composition pedals are numerous and well distributed.

On Wednesday last, at four o'clock, Mr. Willing gave a performance in the chapel, which was attended by the Governors of the Institution and a large number of organ admirers. The programme which we published in last week's *Gazette* was adhered to, and the *andante* from Beethoven's Pastoral Symphony, and the duett from the *Creation* were beautifully played; as was also a pedal fugue in E, by Bach. The marches from Costa's *Eli* Beethoven's Symphony in C minor, and Mendelssohn's "Wedding March," were also effectively given, though the speed of the last two were too great, while a movement (*presto*) from Beethoven's Symphony in A was scarcely adapted to the instrument or the locality. A graceful little *andante* by Mozart was also given, in which the tremulant was employed, and, to our taste, too profusely. It is rarely effective except with reeds. This piece was repeated by request. The whole performance was an evidence of considerable taste and command over the organ.

Messrs. Bevington have just despatched an organ to the church of St. Matthias, College Green, Dublin, of which the following is a description:—

GREAT ORGAN—CC to F.	SWELL—CC to F.
Stopped diapason.	Bourdon.
Clarabella.	Double diapason.
Open diapason.	Stopped diapason.
Open diapason.	Open diapason to C.
Dulciana.	Principal.
Wald flute.	Triplette (12th, 15th, and tierce).
Principal.	Cornopean.
Twelfth.	Oboe.
Fifteenth.	Clarion.
Sesquialtera, 3 ranks.	
Mixture, 2 ranks (15th and 22nd).	
Trumpet.	
Cremona to treble C.	

COUPLERS.

Swell to Great.
Great to Pedals.
Swell to Pedals.

Three Composition Pedals.

The following particulars of the opening of the original organ, upwards of 100 years ago, will be read with interest.

OPENING OF THE ORIGINAL ORGAN AT THE FOUNDLING HOSPITAL.

The following advertisement appeared in the *General Advertiser*, April, 1750:—

"Hospital for the Maintenance and Education of exposed and deserted young children in Lamb's Conduit Fields, April 18, 1750.

"George Frederick Handel, Esq., having presented this hospital with a very fine organ for the Chapel thereof, and repeated his offer of assistance to promote this Charity, on Tuesday, the 1st day of May, 1750, at twelve o'clock at noon, Mr. Handel will open the said organ, and the Sacred Oratorio, called "Messiah," will be performed under his direction.

"Tickets for this performance are ready to be delivered by the steward at the hospital, at Batson's Coffee-house in Cornhill, and White's Chocolate-house in St. James's Street, at half a guinea each.

"N.B.—There will be no collection.

"By Order of the General Committee,

"(Signed) HARMAN VERELST, Secretary."

On the 24th of April the first advertisement of the publication of the book of the words appeared in the same journal:—

"This day is published, "Messiah," an Oratorio, as it is to be performed on Tuesday, the 1st of May, 1750, at the Chapel of the Hospital for the Maintenance and Education of exposed and de-

serted young children, in Lamb's Conduit Fields, set to Musick by Mr. Handel. Printed by J. Watts, and sold by him at the Printing-Office."

The last time Handel appeared in public was on the 6th April, 1759, when he presided at the Organ, at the Foundling, during the performance of "Messiah," after his total blindness. Seven days after this—viz. 13th April (Good Friday) he expired!

TOTAL DESTRUCTION OF COVENT GARDEN THEATRE BY FIRE.

THIS magnificent theatre, the scene of so many dramatic and lyric triumphs, was burnt to the ground on Wednesday morning, scarcely anything being saved. The scenery, properties, music, and other valuables, which have cost such time and money to accumulate and complete, are destroyed, and nothing but a blackened ruin remains. The utmost sympathy has been displayed by all classes. Her Majesty and the Princess Royal visited the wreck on Thursday morning, and His Royal Highness Prince Albert in the afternoon, being received by Mr. Gye, the lessee of the theatre, who was in Paris at the time of the occurrence of this calamity, but immediately returned on being telegraphed. The origin of the fire is not known, neither can the losses be calculated at present. We shall give full particulars in our next.

Theatrical.

STRAND.—Miss Thirlwall has commenced an engagement at this theatre, and, in the operetta—or rather *vaudeville*—of *Le Chalet*, sings, and does what little acting there is, capitally. Miss Thirlwall's voice is clear, her articulation distinct, and her movement natural; possessing qualifications so necessary for the stage, she ought to become a useful member of operatic society, and should at once study under a dramatic master. Mr. Ranger's performance in *The Romantic Widow* is excellent; Miss Herbert is not so successful in this piece as in Edward Stirling's clever farce of *Blue Jackets*, in which, indeed, all the characters were sustained with abundant liveliness. A divertissement was introduced before and after *Le Chalet*, which was one too many. A little dancing, especially if it is not first-rate, goes a great way. Of the *danseuses* who figured, Middle. Clari is decidedly the superior.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace concert, 2½.

Fra Diavolo at the Lyceum.

Picco's concert at Hanover Square.

Organ performance at Bishop and Starr's, Lisson Grove.

TUESDAY.—Concert for Nightingale Fund, Exeter-hall, 8 o'clock.

WEDNESDAY.—Juvenile morning, Polytechnic, 2 o'clock.

Creation, by London Sacred Harmonic Society, at Exeter-hall, 7½.

THURSDAY.—Herr Tedesco's concert, Hanover Square Rooms.

FRIDAY.—Juvenile morning, Polytechnic, 2 o'clock.

SATURDAY.—Crystal Palace concert, 2½.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every Evening at half-past 11. Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, two guineas, and one guinea and a half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, Price five guineas. Doors open at half-past 6, commence at 7—Second Price at 9 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock.—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7. Children in arms not admitted.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SURREY.—Boxes, 2s. (Half-price, at half-past 8, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Children in arms not admitted. Doors open at 6, commence at half-past 6.

CRYSTAL PALACE.

THE concert of last Saturday possessed little of an attractive nature, but the music was good, and attracted an audience too large for the concert-room. The music was good, but *good and attractive* are a long way off synonymous. Mendelssohn's Symphony in C minor is the least known, and the most seldom performed of his works in this branch of writing. It is in four movements, all but the first—which has a scrambling and ineffective commencement—being characterized by the beautiful melodies and novel treatment peculiar to Mendelssohn. The mysterious *pizzicato* passage for the strings in the finale, joined presently by the clarinet, with a short strain of extreme simplicity, has a most charming effect; the second time this is introduced, the flute plays in octaves with the clarinet, *pianissimo*, and this portion was well rendered; the remainder of the movement suffering from a lack of strength. Beethoven's overture in C (op. 124) was the finale to the concert. It is a work seldom performed, and was heard to disadvantage on this occasion from the outward movement of some of the audience. Madame Schwab played the pianoforte part of Hummel's rondo in A, and a nocturno by Ravina, with a fair amount of delicacy and brightness. The vocalists were Miss Grace Alleyne and Mr. Leffler, who sang the duett from Spohr's *Faust*, and "Dunque Io son," from *Il Barbiere*. The lady also sang, "Tell me, my heart," and on being encored, substituted "Bid me discourse," both with such a profusion of ornament as almost to disguise the compositions. Mr. Leffler gave a fine song from Handel's *Orlando*, "Lascia amor," the military accompaniment to which quite surprised us by its completeness and fulness of construction, since the popular works of Handel owe much of their success in the present day to the "additional accompaniments," furnished by Mozart, Mr. Perry, Mr. Costa, and others.

PROGRAMME OF THE CONCERT TO-DAY AT 2½ O'CLOCK.—Overture—"Rosamunde" (F. Schubert). Violoncello Solo, Fantasia on Schubert's Waltz, "Le Dèsir" (Servais).—Mr. George Collins. Sacred air, "Gratias Agimus" (Guglielmi).—Miss Hughes. Clarinet obligato, Mr. Sonnenberg. Overture, "Ruy Blas" (Mendelssohn). Pianoforte Solo.—First Movement of the Concerto in E flat (Beethoven)—Master Werner. Canzonet, "My mother bids me bind my hair (Haydn). Recitative and Air, "Dove Sono" (Mozart).—Miss Hughes. Symphony (No. 4, in B flat) (Beethoven).

The programme on Saturday next will include R. Schumann's Symphony in D minor; Overture to the Naiades, Sterndale Bennett; and Faust, Lindpaintner; Violin Solo, Mr. Watson (pupil of Mr. Sainton). Vocalist—Miss Dyer.

The following is the return of admission for five days, from Feb. 29 to March 5:—

		Admission on Payment.	Season Tickets.	Total.
Friday, Feb. 29..	..	1731	437	2168
Saturday, March 1..	..	200	1764	1964
Monday, " 3..	..	1196	237	1433
Tuesday, " 4..	..	928	237	1165
Wednesday, " 5..	..	1077	269	1346
Total ..		5132	2944	8076

Provincial.

ACCRINGTON.—Yesterday week, a concert, the proceeds of which were to be given to St. James's Church, came off at the National Schoolroom, in the presence of a numerous assembly. The principal performers were Miss Whitham, of Huddersfield, and Mr. Delavanti, who were assisted by the members of the Accrington Gentlemen's Glee Club. Miss Whitham's songs were encored, and the whole entertainment gave great satisfaction.

BATH.—The music, vocal and instrumental, at the People's Concerts, on Monday evening, was good, though the attendance was not so numerous. Miss H. Cox and Mr. Francis were much applauded, and Mr. C. Drew on the violoncello, and an amateur on the flute gave solos with good effect.

The venerable city has gone mad on the subject of dramatic readings. Those of *Edipus* and *Antigone*, recently given, were so crowded, that the *Midsummer Night's Dream*, announced for Wednesday next, is to be repeated within a fortnight, and the number of subscribers that will be admitted to each performance is limited to 600.

The annual *matinée* of M. Jaques took place on Saturday last, at the Assembly Rooms, which were well and fashionably filled. The music was of a classical character, and was rendered by Monsieur Sainton, Mr. Hill, Signor Piatti, and M. Jaques. It included Mendelssohn's quartett in B minor, Beethoven's trio in D (serenade), a duet for violin and pianoforte, by Kuhlau, and Beethoven's sonata in C (op. 53), for pianoforte, excellently played by the *beneficior*.

THE success which attended the concert given at the Grand Pump Room, on Monday week, sufficiently proves that good music, interpreted by good *artistes*, will always be well appreciated in this city. As might have been expected from the high character of the vocal and instrumental attractions provided by the committee, the room was crowded by a company numbering between 600 and 700. Miss Milner was in great favour with the audience throughout the concert. She was encored in Bishop's song, "Lo! hear the gentle lark," and, indeed, was warmly applauded in every effort. Mr. Cooper also met with a cordial reception, and played on the violin in his usual style of almost unsurpassable excellence. Master James Lea Summers, the blind pianist, produced a most favourable impression, and his performance met with the warmest approbation. A more genuine success no young *artiste* could have desired. His capabilities are truly quite surprising. The next concert will take place on the 22nd of March, when a selection will be given from Costa's Oratorio, *Eli*.

BRIGHTON.—Madame Sala's annual concert took place, on Wednesday, at the Pavilion, under high patronage. Miss Ransford, Mr. and Mrs. Weiss, Mr. Jewell (flute), and Mr. J. G. Callcott (conductor), were engaged, local talent being represented by Madame Sala, Mr. C. K. Sala, and M. Edouard de Paris. Mozart's duett "Sull' aria," sung by Mr. Weiss and Miss Ransford, was encored, also "Martin, the Man-at-Arms," by Mr. Weiss, and "The Evening Gun," a manuscript ballad, sung by Madame Sala. (*et al.* 84!) There was a brilliant and numerous audience.

The particulars of another Brighton concert, at which Miss Messent was announced to sing, have not yet reached us.

BIRMINGHAM.—The programme of Monday's concert includes the following pieces for the organ:—"Hallelujah" (*Mount of Olives*), Beethoven; "March" (*Eli*), Costa; Air, with variations, Hesse.

CHICHESTER.—On the evening of Wednesday, the 27th ult., the lecture-room of the Literary Society and Mechanics' Institute was crowded in every part by a most attentive audience, and the Rev. J. F. Alexander discoursed on "John Selden," who, it ap-

pears, was a native of this county, being born at Salvington, near Worthing, and educated at the grammar school in this city. The lecturer proceeded to detail the history of this worthy man's life. Selden was one of those sturdy men living in the troublous times of that pedantic tyrant, James I., and to whom the present generation owes much for the noble stand made by them in defence of their rights and liberties. The biography of such a man as Selden was well chosen, being pre-eminently suited to a mechanics' audience, tending to stimulate young persons to follow so worthy an example.

CAMBRIDGE.—The election of a Professor of Music in the room of the late Dr. Walmisley, took place on Tuesday. As many as eight candidates had addressed the Senate since the vacancy, seeking the honour of election to the professorial chair; of these, however, the following only were voted for.

William Sterndale Bennett	173 votes.
George J. Elvey, Mus. Doc.	24
Charles Edward Horsley	21
C. Ainslie Barry, B.A.	2
George French Flowers, Mus. Bac.	1

Dr. Wesley withdrew at the last moment.

COVENTRY.—The Concert inaugurative of the Corn exchange is announced for the 28th inst., under very distinguished patronage. Mr. and Mrs. Sims Reeves, Mr. and Mrs. Weiss, the Misses Brougham, Miss Lucy Escott, Mr. Farquharson, Mr. Richardson, Mr. F. Chatterton, and Mr. Richard Blagrove are engaged.

DUBLIN.—The Marchioness of Downshire has deposited nearly £500 in the names of the trustees of the Irish Academy of Music, being the amount realised by the recent performances of the Amateur Opera for its benefit.

THE third of the Garrison Amateur Theatrical Performances took place on Tuesday evening before a most brilliant and crowded audience. It was attended by the Lord Lieutenant, the Marquis and Marchioness of Downshire, and several aristocratic families. Haynes Bayly's farce, "You can't marry your Grandmother," and "To Paris and back for £5," were performed. Between the pieces Major Hume sang "Il balen" from *Il Trovatore*, and, being *encored*, gave "The Bridge."

LEEDS.—On Saturday night last, a People's Concert was given in the Music Hall, before an audience not so numerous as we could have wished, the room being only three parts filled. The artistes' names announced were excellent, and the programme well selected; and in proof of the great success of the singing, we need only mention that *seven encores* were awarded during the evening. The performers were Miss Whitham, Miss Mary Newbound, Mr. George Cooper, and Mr. Delavanti, with Mr. Spark as conductor. After these names had been advertised, an opportunity occurred of adding others, as an additional attraction, namely, Herr Lane, baritone, from Berlin, and Herr Schmidt, cornet-à-piston player. The concert was opened with Balfe's Quartet, "Lo! the early beam of morning," rendered by the four first-named singers in an admirable manner. Miss Whitham then took the soprano part of a duet with Miss Newbound, "Orpheus with his lute," by Bishop; and a happier or more tuneful singing of this composition it has never been our pleasure to listen to. Bishop's cavatina, "Sweetly o'er my senses stealing," was chosen by Miss Whitham as her first solo, and the unanimous *encore* given at its close proved the decided success of her first appearance in Leeds this season. Of all provincial audiences, it has been declared by professional performers who visit the town, that a Leeds audience is the most critical. With regard to the *performance* of music, this is quite true, and the verdict pronounced here on the abilities of a performer, has been upheld, in nearly every instance, in the metropolis, Manchester, Liverpool, and elsewhere, and many a professional singer, whose popularity is now established in England, could point to Leeds and exclaim, "Twas there I received my first encouragement!" Miss Whitham's voice is pure, sweet, powerful, and of good range; there is, however, a want of fulness in the lower register of her voice, which we think time and practice will remedy. Her execution of bravura passages is clear and decided; and there is one quality she possesses in an eminent degree, and which every singer would do well to emulate; we allude to her distinct articulation—not a word, not a syllable she sang during the evening, but was intelligible to the least attentive hearer. The contralto singer, Miss Newbound, was *encored* in both her songs. Her execution of Mozart's "L'Addio" was an excellent specimen of good taste and exquisite pathos. This young lady's voice is as rare as it is valuable, and, being under the tuition of

Mr. Spark, we have no doubt that Miss Newbound's name will in due time be a valuable addition to the highest-class concerts. Mr. George Cooper, a tenor from Manchester, made his *début* before a Leeds audience on Saturday, and, on the whole, was successful. In the present dearth of good English tenors, we wish we could have recorded our belief that Mr. Cooper was destined to occupy a good position; but, unfortunately for him, his mannerism (a bad one, too) is a serious drawback to success. With a voice of sweetness, but not of power, he sang the tenor part of Wallace's duet, "O Maritana," exceedingly well. Mr. Delavanti exercised his varied buffo talents with the usual success. The German baritone, Herr Lane, sang in his native language, Lindpaintner's "Standard Bearer," exhibiting a fair, reedy voice, but an incorrect interpretation of the spirited war-song; at least, very different from the reading given to it by Pischek and Staudigl. Herr Schmidt gave two solos on the cornet-à-piston, and was *encored* in both. Between the parts it was announced that (with the exception of Mr. Delavanti) the artistes of this concert would give another entertainment on Saturday, March 8.

JENNY LIND'S CONTEMPLATED VISIT.—During the last fortnight considerable excitement has been manifested by all classes of the town, in consequence of an announcement by the local papers, that Madame Jenny Lind Goldschmidt would visit Leeds during the first week of April. The *furor* created in other towns which have been visited by the inspired singer, was beginning to exhibit itself here, although no official announcement had been made. On Tuesday last, however, a letter appeared in the newspapers, signed by "Wm. Spark, 11, Park Square, Leeds," the contents of which provoked the just indignation of every lover of honesty and fair play. This letter, after stating that Mr. Mitchell had conferred with the writer on Jenny Lind's visit, and a concert was actually fixed for the 7th of April, astounded its readers by publishing a letter addressed to Mr. Spark by John Ainley, the agent to the proprietors of the Leeds Music Hall (which, by the bye, is, at present, the only available room in the town), in which it is declared that the music hall could not be engaged by any other person than Mr. Clapham for a concert at which Jenny Lind was to sing, an agreement having been made to that effect. This Mr. Clapham is the lessee of some public gardens, near Leeds, and who, last year, disgusted his townspeople by getting up a baby-show. The agreement which Mr. Clapham had succeeded in making with the agent was, that he (Mr. C.) would give £30 for the use of the music hall, if Jenny Lind visited Leeds under his management. Should she *not* sing in Leeds, he would then forfeit £6; but the agent was to agree not to let the room to any other person for a Lind concert during the year 1856. So that this trickery on the one side, and stupidity on the other, have deprived the people of Leeds of the opportunity of hearing the world's greatest singer; for Mr. Mitchell very properly refuses to pay to Mr. Clapham a "consideration" of £15 for his interest in the room; and the music hall agent declares he must abide by the agreement. There is but one opinion in the town as to these proceedings, which is, that Leeds is scandalized by such conduct.

MANCHESTER.—On Saturday last (St. David's Day), a Welsh literary meeting was held at the Temperance Hall, Grosvenor Street, when several prizes were awarded for prose and poetical contributions. There was also a prize given for the best congregational tune, for which there were 87 competitors. The adjudicators, Herr Recht and Mr. Parry, each fixed upon a different tune as being the best, the two successful ones being signed "David" and "Anglesea." Singularly enough, *both* compositions were by the same author, John Ambrose Lloyd, of Chester, who lately gained a prize of ten guineas and a silver medal for the best anthem on words taken from the Welsh version of the Scriptures.

MARGATE.—The last concert of the Catch Club took place on the 28th ult., at the Royal Hotel. Mrs. Pillow, Mr. Joseph Plant, and Mr. Penniket, a comic vocalist, were engaged.

OXFORD.—In a Congregation held on Wednesday, the statute placing the musical studies of the University on a new basis was submitted to the house in four votes. All were passed except the last, which provided that a sum might be granted from the University chest towards the expenses of performing exercises of more than common merit. This was rejected by 13 votes—there being in favour of it 23, and against it 36. The first and second clauses were also opposed, but were carried—the former by 61 votes to 24, and the latter by 45 votes to 15. On the third clause there was no division.

On Wednesday at 2 o'clock, Mr. Monk, the organist of St.

Peter's, Radley, performed a musical exercise for the degree of Doctor of Music in the Sheldonian Theatre. There was a most numerous attendance, and the principal parts of the performance were warmly applauded.

SANDWICH.—Messrs. George, Holmes, and Smythson sang at a concert at Ash last week.

ULVERSTON.—A concert by ladies and gentlemen amateurs was given on Monday evening last, in the Infant School Room, Church Walk, in this town, in order to raise a fund towards the liquidation of the debt incurred by the erection of that building. The ladies and gentlemen who volunteered their services in the good cause were Mrs. Howlett, of Winster, Miss Ainsworth, and Fraulein Clotile Stuntz; the Rev. F. Howlett, of Winster, W. Ainsworth, Esq., and Captain Ainsworth, of Preston. On an occasion like the present, criticism, of course, is out of the question. The attendance was in every respect worthy of the object; and we may venture to say that all were delighted and amused. Although, as we have just observed, criticism would be ill-timed (and although, indeed, we saw no opening for it), yet a few remarks may not be out of place. First, then, the pianoforte playing of Fraulein Stuntz is truly deserving of the term, *brilliant*; her execution of the several pieces she had selected, from Weber, Ascher, and Thalberg, was all that could have been expected—in fact her playing would take rank in metropolitan professional concerts. The Rev. F. Howlett and Mrs. Howlett sang two very pleasing duets with much taste, “La Luna,” and “Il Carnevale;” the latter, one of Rossini’s delightful compositions, which lost nothing of its musical effect either by the voices of the singers or the manner in which they rendered it. Calcott’s “Friend of the Brave,” given by Mr. W. Ainsworth, was remarkably well sung. This gentleman also took part in the trios and duets, as did also Capt. Ainsworth, who sang several pretty ballads with much natural feeling. Captain Ainsworth has a musical voice; and sings his ballads with great taste. We must not omit to mention the accompaniments of Miss Ainsworth, which were marked by sound judgment and finished playing. The applause which greeted the performances was rapturous and the encores numerous.

Mr. HENRY MORGAN, of Ely Cathedral, has been appointed Organist of Sherborne Abbey. The new organ, built by Gray and Davison, is expected to be in its place for inauguration at the approaching Easter.

Foreign.

MILAN.—An opera, *La Rediviva*, by Maestro Carrer, is described as having had some success at the Teatro Carcano.

PARIS.—Signor Bottesini’s opera, *L’Assedio di Firenze*, produced the other evening at the Italian Opera-house, in Paris, will do little, we fear, to restore the fallen fortunes of that theatre, though it is described as correctly written, and containing one or two passages of effect, in the modern style.

The *Vienna Gazette* contradicts a statement published in several journals, to the effect that the Archbishop of Vienna had refused to allow a monument to Mozart to be erected in one of the churches in the Austrian capital. No demand for such an authorisation, it says, has ever been made to his Grace.

APTOMAS’S HARP SOIREE.—This delightful entertainment came off on Thursday, the 14th ult., at Dodworth’s Rooms, before a full and appreciative audience, among which we noticed many of our leading amateur and professional resident musicians. With the exception of Bochsa, no really superior harpist had ever played before an American public until Mr. Aptomas came to this country, and at once won a reputation, as favourable as it is merited. There are so few good harpists living that it is almost impossible to speak of Mr. Aptomas’s abilities or talents by comparison with others. One thing is certain; he is the best master of his instrument in this country, and stands here without a rival. We remember recently hearing an enthusiastic and pious old lady solemnly aver that in her opinion he was only excelled by the good old King David himself. Mr. Aptomas performed several of the finest pieces of his repertoire, including the *Fantasia* on themes from *Semiramide* and *Montecchi*, an arrangement of national Welsh melodies, and two most exquisite gems, the “Mandoline,”

and “Danse des Fées,” the two latter being given in place of a harp and piano duet, announced in the programme, but which the performers were obliged to omit from want of rehearsal. Of these the “Danse des Fées” appeared to suit the audience best, though certainly nothing could be more beautiful than the Welsh melodies; we had no idea that our transatlantic Cambrian brethren had half so much music in their souls as their national melodies evince.—*New York Evening Express*.

RACHEL returned to Paris last week from her American tour.

MEYERBEER has left Venice and returned to Germany.

M. DONIZETTI, brother of the late celebrated composer, died at his house at Pera on Saturday week, after a painful illness. He was generally esteemed and respected by all classes, and displayed great skill and ingenuity in training the Turks and forming their military bands, which have now attained considerable proficiency in the musical art. He had amassed a large fortune, and had been pensioned off by the Sultan a short time before his death with the rank of Pasha.

THE following notice of a fair Irishwoman will be read with much pleasure by all who recollect the great promise of eminence in her profession displayed at her last concert in Dublin:—

FLORENCE.—Miss Ellen Conran, as contralto prima donna, in the opera of *Stella di Napoli*, won from the first evening the sympathy of the public. This admirable artiste played the part of *Olimpia* with delicacy and dignity. Many and sincere were the plaudits and praises of the audience. Her acting is very dignified, and suitable to the character of princess, lover, and spouse; her beautiful countenance attracts every beholder; the public feels the power of beauty when combined with talent; to this add her graceful delivery—her thorough knowledge of music—her excellent style of singing—her delicate feeling—and we must not wonder if this charming foreign artiste won the sympathies of all Italy, as she has now done those of our most distinguished Perugia, which has so warmly and enthusiastically applauded her. We strongly recommend Miss Ellen Conran to advance courageously in the career she has so auspiciously begun; let envy do its best; every well-meaning and noble mind will encourage her in her glorious task. If advice of ours would not be displeasing to her, we think she would be heard even to greater advantage as “mezzo soprano;” then her voice would acquire still greater sentiment and power. We only express the ardent desire of her numerous admirers.—*Scaramuccia*, Jan. 19.

In Vaccai’s opera, *I Cypuletti e Montecchi*, for the benefit of Miss Ellen Conran, this young artiste displayed all her musical powers—a perfect style of singing, faultless accentuation, knowledge of music, wonderful acting, voice highly sympathetic, mellow, yet powerful, perfect pronunciation of the Italian language, noble and dignified bearing; in a word, nothing is wanting to Miss Conran—her indisputable merit has endeared this young foreigner to the inhabitants of our city, who, after each performance repeatedly called her forth to the proscenium to receive their loud and unanimous applause. Although we are accustomed on benefit nights, to see the boxes rather empty and unhonoured by the presence of our aristocracy, we were agreeably surprised to witness the crowded and brilliant assembly brought together on this occasion. This beautiful Irish girl pleased so highly that, at the request of the audience, she repeated the third act of this opera, and met with still greater success. We cannot conjecture why Miss Conran has taken the contralto parts in Italy, when her great master, Garcia, has pronounced her voice “a mezzo soprano of most extended compass.”—*Ibid*.

Reviews.

“WHEN THE MOON IS BRIGHTLY SHINING.” Song by B. MOLIQUE. (Wessel and Co.)

THIS is a really charming song. Though wanting originality in most of its phrases, there is a grace and completeness about the melody, and a skilful ease in the accompaniment, that are highly commendable. The symphonies suggest Mendelssohn’s “Hunter’s Farewell” (from his male quartets); but the general treatment is so admirable that we try to forget it. It is printed in the key of A, which brings it within the compass of tenor and mezzo-soprano voices. Mr. Sims Reeves introduced this song at the festival of the Royal Society of Musicians in 1854, when it was warmly encored.

"O SING TO ME THE AULD SCOTCH SONGS." Ballad, by J. F. LEESON. (Addison and Co.)

A very well constructed and melodious ballad. It should be on every pianoforte in Scotland, for the words, by the Rev. Dr. Bethune, are in loud praise of the Scottish songs, and the melody partakes of the Scottish character of music, being at the same time harmonised so nicely as to make it acceptable to any English vocalist. Scraps of "Within a mile," "Scots, wha hae," and "Auld lang syne," are introduced in the symphonies. Its compass fits it for tenor or soprano voices.

ANDANTE, from Mendelssohn's Concerto, in G minor; arranged for pianoforte solo by H. F. KUFFERATH. (Schott and Co.)

An admirer of Mendelssohn, hearing his concerto in G minor performed, would infallibly be captivated with the lovely *motivo* of the second movement, and desire to possess the pianoforte part for indulging in reminiscences at home. The admirer, on purchasing it, would find that the pianoforte part gave but a faint shadow of its beauties, and forthwith sigh for a compressed arrangement. Admirer, go to Schott and Co., who will furnish you with this, an excellent adaptation of the combined pianoforte and orchestral parts.

THE FALL OF SEBASTOPOL. "WHO SAID WE COULD NOT DO IT!" National Song. By J. F. LEESON. (Addison and Co.)

We will thank Mr. Leeson to send us no more songs about Sebastopol. We look upon all such ditties as catch-penny stuff, and, as a general rule, do not play them through.

THREE ITALIAN SONGS BY CHARLES SALAMAN: 1, "TROVA UN SOL;" 2, "IO SENTO CHE IN PETTO;" 3, "COME QUEL FIOR SI LIETO." (Addison.)

We like all of these songs, and either of them better than those of Mr. Salaman's which we reviewed a week or two ago. The only fault in the first is, that the symphony after verse one is too short; in fact, it is quite abrupt. The concluding bar requires a bass clef. The second, in G minor, has a better symphony, but is just as abrupt in its vocal termination. The words of both are by Metastasio. The third is the most to our taste: it is of a more convenient compass, and is agreeably harmonised. In page one, the second bar of the last line, we should have much preferred an F to the A in the bass, since, by transferring the A to the right hand, the proper resolution of the preceding chord (7th) would have been effected. These songs are published separately, but may be obtained complete for the price of many a single piece.

CHORAL HARMONY. By Rev. PETER MAURICE, D.D. (Davidson.)

Our lengthy extract, in last number, from the preface to this little work, prevented our entering into a discussion of its claims to attention. The book consists of 250 tunes, adapted to almost any metre that is likely to be presented in psalm or hymn books. They are arranged in what is termed "short score," the treble and alto parts occupying one staff with the treble clef, and the tenor and bass the other with the bass clef, by which plan space is immensely economised, and the pianist and organist reads and transfers the tunes to his instrument with perfect facility. Few amateurs are in the habit of playing from a vocal score, so this arrangement, which is really very seldom adopted, deserves praise.

Amongst the contributors to the work are His Royal Highness Prince Albert, His Majesty George V. King of Hanover, Robert Barnett, W. S. Bennett, John Bishop, Dr. Elvey, Dr. Dearle, John Goss, Rev. G. T. Driffild, Rev. Peter La Trobe, Rev. Sir F. Gore Ouseley, Dr. Steggall, and others. The two tunes by the Rev. P. La Trobe are exceedingly good; the second, Fairfield, is one of the most beautiful we ever tried, and is well worth the price of the whole book. The compiler has written several that deserve mention for the melodious distribution of the parts, while he deserves the utmost praise for pruning most of the arranged tunes of the grace notes that have been lavished on them, both by singers and adapters, ever since they were written. Tallis's canon is given, shorn of the variations which we too frequently hear performed in churches, and which the organist and congregation call "The Evening Hymn," many—may we not say most?—of them having no idea of what a fine and steady tune it originally was.

The Old 100th, and most of the standard tunes, are included in this little work; and though we quarrel with the harmonies of some of these, we know of no book containing such a number of tunes, with so steady and church-like an arrangement of the harmonies.

CORRESPONDENCE.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—One or two suggestions towards the welfare of the Royal Academy of Music may not be out of place. It is a rule that none above 18 years of age may apply for the King's scholarship. Now there are many students who are just turned 18, and who would be worthy of receiving such an honour, but by this rule are prevented. Why not issue prizes or some mark of distinction to the students? would not this cause *emulation*, and promote the general object of this institution, viz.: the bringing out to the world students of merit?—Yours, &c.

LYRA.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—Your excellent remarks upon Parish Church Music will certainly, with a few exceptions, apply to the churches of this locality. I will not enter into details as to cause—whether ignorance of the principles of music, or indifference to its spirit, or whether *L. s. d.* enter more into the calculations of those who are responsible in the matter of Church music; suffice it to say, all sorts of persons are chosen and allowed to preside at the noble instrument—the organ, whose rendering of *tunes*, as they may be called, and miserable patchwork of interludes or symphonies between the verses of the hymns, are really too disgraceful and painful to excite the least devotional feeling, or induce that respect for Church music which should not be lost sight of by Churchmen.—I am, Sir, your subscriber and well-wisher,

LOOKER-ON.

Stourbridge, March 1, 1856.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—In your notice last week of the concert at the Royal Academy of Music, my name is mentioned as one of the students. Fearing this may be rather prejudicial to me in my present position, will you permit me to say, that since my return from Italy, I have received and still hold my appointment as Professor of Singing at the above valuable institution.—I am, Sir, yours most obediently

HENRY REGALDI.

121, Great Portland Street, March 3, 1856.

THEATRICALS IN THE CRIMEA.

A professional dramatic critic would just now find abundant occupation in this camp. The army seems possessed by a theatrical mania, and the number of theatres grows so large that, allowing for distances, dark nights, heavy roads and the absence of cabs, no one man could possibly take cognizance of all the "first representations of screaming farces" and lively interludes which nightly provoke roars of laughter from well-pleased audiences. It is one thing to witness a comedy at the Haymarket and then hurry off to see a burlesque at the Lyceum, and another altogether to attend the 1st Royals' playhouse at Kamara and be back in time to see the closing piece performed in the theatre hard by Cathcart's-hill. However, I hear talk of a projected paper to be published in camp, devoted to the drama, and entitled *The Theatrical and Military Gazette*; or, *the Crimean Players' Chronicle*, the first number of which will shortly appear, should no interdict be laid upon it by those higher powers who profess a particular horror of the press. Pending its production, I may briefly record the highly flourishing state of histrionics in Crim Tartary. Sticklers for the legitimate drama may condemn the class of performance; but, illegitimate though it be, it has beguiled, and will still beguile, for thousands of officers and men, many an evening that would otherwise be dull. I am not aware of Shakspeare having been as yet attempted; there was some talk of genteel comedy, but nothing has come of it, and I suspect it would be found difficult to muster the requisite amount of black coats, white-chokers, and primrose gloves. By a few daring and melodious spirits opera has been hinted at; but, although there might be basses, baritones, and tenors willing to adventure themselves before an indulgent audience, sopranos and contraltos were not to be had, and the project is still *in nubiis*, and not likely to be realised; so that farce has continued to be our staple theatrical commodity. At Kamara and at Cathcart's-hill, in the Rifle Camp of the Light Division, and in that of the Guards below Donnybrook, it reigns supreme as yet. People in England can hardly imagine how well some of these performances

are got up—under, it must be owned, very considerable difficulties and disadvantages. There now have been three performances at the New Theatre Royal of the Fourth Division; the first two were for the soldiers, that of last night was for officers. The theatre is a spacious and well-constructed hut, sloping from the entrance towards the stage, and down it is drawn up a column of benches, the centre bit of each of which opens with a hinge, to permit passage without sacrifice of space. Upwards of 300 persons find convenient sitting room. The two front benches are cushioned, and are allotted generally to the officers of highest rank, and to the foreign visitors. Last night six Generals were there seated, two of them Frenchmen—Generals De la Motterouge and Baron de Malet—the latter of whom speaks English like an Englishman, and seemed heartily to enjoy the performance. On the right of the orchestra is a door, above which a transparency, with an indicative hand and the word “saloon,” tells the way to the refreshment room. The orchestra, which in the old theatre was in a corner, is now in its regular trough, between audience and foot-lamps. The proscenium is not yet completely painted, but promises well. In the centre, above the curtain, is a capital transparency, executed by Captain Dallas, General Garrett’s aide-de-camp, who is not an A.R.A., merely because he has had the misfortune to prefer the sword to the brush. The British arms are there displayed; a splendid red lion, with a sardonic countenance, is prevented only by the shield between them from making a savage onslaught on a beautiful white unicorn, with a very exalted horn, and hoofs delicately cloven. Above are the numbers and initials of the various corps composing the division. The curtain is no longer of canvass and drawn aside, but a most correct green, which lifts and lowers. The scenery, especially some sporting pictures which adorn the parlour of Squire Fallowfield, is of a very high style of art, but the modesty of the artists who have done it by stealth, and blush to find it fame, forbids mention of their names. I will transgress, however, so far as to say that a considerable portion of it is done by a private rifleman, named Emery.

The pieces performed last night were *John Dobbs* and *Going to the Derby*. The honours of the evening were for Captain Earle, who, as *Peter Paternoster* and *Jeremiah Twiddle*, fully established a claim to be a first-rate amateur in the comic line. Lord A. G. Russell was extremely cool, dry, and amusing as *John Dobbs*, and Mr. Lacy excellent as the jealous grocer of No. 10, Lamb’s Conduit Street. Mr. Clarkson, as *Mrs. Plummy*, was a magnificent old woman, all creaming over with smiles and maternal tenderness; and Mr. Harrington, as *Sam*, the waiter, would be worth much more than his lieutenant’s pay and allowances to any London hotel-keeper. There was not a hitch in the whole night’s proceedings, and the laughter and applause were almost incessant. Several of the actors and actresses were summoned before the curtain, and, if no bouquets were thrown to the latter, it must be attributed certainly not to deficiency of merit or charms on their part, but probably to the present great scarcity in the Crimea of flowers, both natural and artificial—the only kind that have lately been seen being cauliflowers, and those rare and brought from foreign parts. “God save the Queen,” and “Partant pour la Syrie” closed the performance. They were played, I should add, by a capital orchestra of sixteen musicians, chiefly belonging to the bands of the Rifles and 68th regiment, and which executed, before and between the pieces, some well-chosen music in very good style.—

Times Correspondent.

LORD CARLISLE ON MUSIC.

I consider music to be the most graceful accomplishment and delightful recreation that adorns this hard-working world and renovates our busy, overcharged existence. Its negative importance is great. It provides an amusement for our people, and keeps many from the alehouse and midnight brawls. Its positive importance and value are inestimable,—for the combining chords that regulate our whole being are so interwoven, sense with principle, that the very character assumes a clothing from external circumstances. I am aware that from every altar, however pure and sacred, fire might be stolen and desecrated: but we should emulate the flame, which, while it enlivens all around, points to the skies. I would not confine music to any walk in life. Not alone in the sacred cathedral, not alone in the costly theatre, nor in the gilded saloons, nor confine it to six-guinea stalls; but I would hear our nightingales warble in every grove, and thrill every bough. I would have the happy art enliven the domestic tea-table, add variety to the village school, and linger in the sanctuary.

BRAHAM.

(From a Lecture on Vocal Music, by Charles Cummins.)

AFTER a career as unprecedented in duration as in celebrity, Braham has bowed to the *bâton* of that inflexible expositor of time in nature’s concert, Death.

Mr. Braham’s continued supremacy, during a period which has witnessed the “rise and fall” of a host of competitors, some of whom revelled in the choicest essentials of the vocalist, is well worthy of more than mere musical critique, and involves, no less than it deserves, more profound treatment and attention. Gifted, as Mr. Braham was, by the admission of every judge in Europe, with the usual attributes of a first-rate singer, namely, voice, both as to compass, quality, and flexibility, above the highest average, improved by a knowledge of the practical part of the art as a superior pianist, and an intimate acquaintance with theory, which two last alone would have given him rank as a mere musician, it is not to these, important as they are, that Mr. Braham owed a position scarcely ever approached, and certainly never so permanently and so brilliantly maintained.

Had Mr. Braham been thrown into any kind of profession demanding superior tact, knowledge of nature, and oratorical development, he would have assuredly achieved distinction. Those who follow the “cant of criticism” and estimate the dramatic merits of the singer in inverse ratio to his vocal excellence, have, of course, pronounced Braham “a shocking actor!” It is true that authors generally, acknowledging the rarity of twofold excellency in the individual, have seldom drawn largely upon singers (in English operas) for histrionic talent. Let us look at Mr. Braham in a few points, perfectly opposed in style and sentiment, but in every one of which we are confident of the eager assent of whoever were witnesses of his efforts. In the sublime display of awful feeling of the highest devotional cast, as in “Comfort ye my People,” or as profoundly mixed with the dearest affections of humanity; of a declamatory force and discriminative picture, presenting indeed to our actual sense what the painter of antiquity in the poverty of his art was compelled to throw a veil over, in even this meagre reference, which of our readers is not eager to exclaim—“Deeper and deeper still!” Yes, with every due estimate of the powers of a Siddons, a Kemble, or a Kean, we are perfectly prepared to assert the universal admiration of Mr. Braham’s power of affecting as equal at least to that of any of the above-named gifted individuals. Of similar rank, inferior only in subject, was Mr. Braham’s exhibition of electric power and subjugation of his auditory in his own “Fancy’s Sketch;” indeed, we may refer to his introductory recitative to his “Bewildered Maid,” and, indeed, to innumerable instances of his towering position in the very epic of the musical drama. For elegant lightness and piquant railery, the envy of a Chesterfield himself might be excited had he witnessed Braham’s delivery of the air in the “Haunted Tower,” commencing—

“Tho’ time has from your Lordship’s face
Made free to steal each youthful grace;”

While the rich and glowing tinge of refined compliment, which veiled the biting sarcasms of “Ah, sure a pair were never seen,” might have made the rubies of Sheridan’s nose flame with delight till they eclipsed Bardolph’s “meteors” as he ran up Gadshill. Had Romeo been vocal and Braham his double, all critical demur to violent love, *instantly*, would “melt into thin air” before the effect of “With love my heart is beating,” and Braham himself secure a verdict from any jury of matrons or spinsters ever empanelled on the merits of his own ballad, “Is there a heart that never loved?”

Mr. Braham was no less a devoted admirer than admirable judge of the fine arts; while his gentlemanly carriage, his lingual and classical acquirements, have ever rendered his company and conversation the delight of the best society of France, Italy, Germany, and England. A string of items, such as now presented, could not fail to produce a whole, which, while it fully accounts for the elevation of the possessor, is anything but calculated to diminish our regret at the loss of it, and our long enjoyment in him only increases the melancholy fear how long the period may be “ere we may hope to look upon his like again!”

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THE PATENT DUET CONCERTINA (£1 11s. 6d., and £2 2s., with Mahogany Box).—This novel instrument, comprising two Concertinas in one, each having unison notes, enables a single performer (without difficulty) to play duets or melodies with an insulated accompaniment. It is also admirably suited to the voice, and comprises results not to be obtained in any instrument of the description.—Tutor, and Six Books of Airs for Duet, 2s. each.—Inventors, WHEATSTONE & Co., 20 Conduit-street, Regent-street, London, the Patentees of the Concertinas as used by the most celebrated Performers at the Public Concerts.

ORGAN WANTED (new or second-hand) with two rows of Keys, and not less than Ten Stops. Replies, giving full particulars, and price of instrument offered, to be addressed to G. W. Cockram, Solicitor, Tiverton.

Miscellaneous.

BRITON LIFE ASSURANCE ASSOCIATION.

Chief Office, 36 Moorgate-street, London.
Manchester District Office, 14 Ridgeseild.
Established in conformity with the recommendations of
the Select Committee of the House of Commons.

Assurers in this Office may receive the amount assured,
during life, without extra premium.
Building or Investment Policies, issued for terms of
seven, ten, or thirteen years, in connection with Life
Assurance for Investment of Savings.

Annuities and Endowments granted on liberal terms.
Policies Indisputable.
All descriptions of Life Assurance Business transacted.
Full particulars may be had of the Company's agents,
or of

JOHN MESSENT, Secretary.
Active Agents Wanted.

A GRAND BAZAAR will be held
early in May next, under the patronage of Her Ma-
jesty the QUEEN, the other Members of the Royal
Family, and many noble and distinguished personages,
whose names will be shortly published, in aid of the
Special Fund of the ROYAL ASYLUM of St. ANN'S
SOCIETY, Streatham and Aldersgate, which, by volun-
tary contributions, affords a home, clothing, maintenance,
and education, to children of once prosperous parents,
orphans or not, of any nation.

The Committee very urgently invite the kind co-
operation of all who may be able, by this means, to fur-
ther the objects of this most important and interesting
Charity. Contributions of works of art, fancy articles,
useful and ornamental needlework, English and foreign
bijouterie, &c., will be gratefully received.
Donations or contributions of goods sold, entitle to
votes.

EDWARD FREDERICK LEEKS, Secretary.
Office, 2, Charlotte-row, Mansion-house.

BAZAAR.—Under the Patronage of
Her Most Gracious Majesty the Queen, and His
Royal Highness the Prince Albert.—The Committee of
Management of the HOSPITAL for CONSUMPTION
and DISEASES of the CHEST beg to announce that in
order to promote the fund for carrying on this national
and now extensive Charity, the usefulness of which has
been increased by accommodation for 130 additional
patients, and the opening of the Sanatorium at Bourne-
mouth, a GRAND BAZAAR will be held on its behalf in
June next, and, by the kindness of the Committee of the
Toxophilite Society, in their beautiful grounds in the Re-
gent's Park.

The friends and patrons of this valuable Institution
are, therefore, earnestly and respectfully solicited to pre-
pare such articles of work as they may consider suitable
for the occasion, including paintings, drawings, &c.; do-
nations also of music, autographs, minerals, botanical
specimens, and other articles, and flowers, or pecuniary
aid, forwarded to the Hospital, will be gratefully received
and acknowledged. Further particulars will be duly
published.

PHILIP ROSE, Hon. Secretary.
OSBORN P. CROSS, Secretary.

Brompton, Feb. 18.

**TO METROPOLITAN and PROVIN-
CIAL MANAGERS.**—"Love and Loyalty."—Mr.
W. J. Robson's successful play of "Love and Loyalty"
can now be acted, under arrangements, both in town and
country.—Apply to Mr. W. H. Lacy, Wellington-street,
Strand.

**PUPILS for the STAGE PRACTI-
CALLY**

instructed and completed for the The-
atrical Profession, by Mr. EDWARD STIRLING, of the
Theatre Royal, Drury Lane, and for twenty years
Manager, Author, and Actor of the Theatres Royal, Drury
Lane, Covent Garden, Lyceum, Strand, Adelphi, Olym-
pio, and Surrey Theatres. Letters addressed to Mr.
Stirling, 46 Leicester-square, or the Theatre Royal, Drury-
lane, will be promptly attended to.

Exhibitions, &c.

ROYAL PANOPTICON, Leicester Sq.

—A Raffle through Venice, on alternate morn-
ings and afternoons.—Whittington and Fuss in boots,
by Mrs. Theodora Distin and the Orpheus Glee Union.
—Grand Organ Performances by Edmund T. Chipp.
—Luminous and Chromatic Fountain.—General Exhi-
bition, from 12 to 5 and 7 to 10.—Admission, 1s.;
children and schools, half-price.

TURKISH EXHIBITION.—A splen-
did figure of Omar Pasha, those of the Sultan's Im-
perial Guard, the Dancing Dervish, and the Pipe-
smoker, have been newly added to this superb col-
lection, at Hyde Park corner, Piccadilly, which is now
daily RE-OPENED from 11 a.m. till dusk. Admission
1s. Children 6d.

CRYSTAL PALACE, SYDENHAM.

The PALACE and PARK are OPEN to the public
on Mondays at 9 a.m.; and on Tuesdays, Wednesdays,
Thursdays, and Fridays at 10 a.m., on which days the
admission is One Shilling; and on Saturdays at noon,
when the admission is Five Shillings—closing each day
at 6 p.m.

Tickets of admission, including conveyance by railway,
may be obtained at the London-bridge Terminus; and
at the several agents' in London.

Trains run from London-bridge to the Crystal Palace
Station at 8.0 a.m., 9.0 a.m., and every half-hour from
10.10 a.m. to 4.10 p.m., and at 4.25, 4.50, and 5.50 p.m.,
returning from the Crystal Palace at short intervals
throughout the day up to 6.40 p.m.

THE WIND BAND of the Company,
consisting of 42 players, performs daily, except
Saturday, on which day there is a Concert of Vocal and
Instrumental Music, with a full Orchestra, at which
selections from classical composers are given.
Director of the Band—MR. AUGUSTUS MANNS.

**EXHIBITION of CRIMEAN PHO-
TOGRAPHS, 5, Pall Mall East.**

—Evening exhibi-
tion from seven till ten, and from ten till five daily.—
Admission, 1s. In foggy weather, the gallery is brilliantly
lighted with gas.

CRONSTADT.—Great MODEL of the

ISLAND, Town, and Fortifications, (taken on the
spot), OPEN daily, from 11 till 9 evening, at 162 Pica-
dilly, corner of St. James's Street. Admission 1s. Chil-
dren and schools half-price.

GREAT GLOBE, Leicester Square.

Christmas Holidays.—Sevastopol, Model of the
Siege of Cronstadt, the Baltic, Sweaborg, &c. Lectures
on Russia, the Crimea, and the War.—Arms, Dresses,
Pictures, and Trophies captured from the Russians.—
Superb Paintings of all the Armies of Europe.—Model of
the Earth. Admission to the whole building, 1s. Chil-
dren and schools half-price. Open from 10 a.m. to 10
p.m. Lectures every half hour.

THE PHOTOGRAPHIC SOCIETY'S

THIRD ANNUAL EXHIBITION is NOW OPEN
at the Gallery of the Society of Painters in Water
Colours, 6, Pall Mall East. Open at 10. Admission 1s.
Evening, from 7 till 10. Admission 6d.

**FENTON'S CRIMEAN PHOTO-
GRAPHS.**

—NOW OPEN, at the Gallery, 53, Pall
Mall, next to the British Institution, the 350 PHOTO-
GRAPHS of the HEROES of the WAR, the Encamp-
ments, Valley of the Shadow of Death, the Mortar Bat-
teries, Harbour, Quays, and Plains of Balaklava, Inker-
man, Sebastopol, the Redan and Malakoff, Groups of
General Officers and their Staffs, taken in the Crimea,
by ROGER FENTON, Esq., under the especial patron-
age of Her Majesty, and with the sanction of the Com-
manders-in-Chief. Admission 1s. Children half-price.
Daily, from 10 to 6.

MR. ALBERT SMITH'S MONT

BLANC, Holland, up the Rhine, and Paris, is
NOW OPEN, every evening, except Saturday, at 8
o'clock. Stalls (which can be taken from a plan at the
box-office, every day, between 11 and 4, without any
extra charge), 3s.; area, 2s.; gallery, 1s. The Morning
Representations take place every Tuesday, Thursday,
and Saturday, at 3 o'clock.—Egyptian Hall.

THE LION SLAYER AT HOME, 232,

Piccadilly.—Mr. GORDON CUMMING describes
every night, except Saturday, at 8, what he saw and did
in South Africa. Morning entertainment every Saturday
at 3 o'clock. The pictures are painted by Messrs. Rich-
ard Leitch, Harrison Weir, George Thomas Wolf, Charles
Haghe, and Phillips. The music conducted by Mr. J.
Colson. Admittance 1s.; 2s.; and 3s. The collection on
view during the day, from 11 to 6, 1s. Children half-
price in the reserved seats and stalls.

VENTRILOQUISM and MAGIC.

WELLINGTON YOUNG, who had the honour of
performing before Her Majesty, Prince Albert, and
suite, in 1846, and on the 11th and 12th of January, 1856,
at Alnwick Castle, before the Duke and Duchess of
Northumberland, &c., ATTENDS EVENING PARTIES
with his Royal and unrivalled entertainment. Address,
5, Moore Place, Kennington Road.

**THE ZOOLOGICAL GARDENS, Re-
gent's Park,** are OPEN daily, admission 1s., on
Monday 6d. The Collection contains ten lions and
tigers, a pair of hippopotamus, a herd of elands, and
numerous other objects of unusual interest. British
Marine Zoology is abundantly illustrated in the Aquar-
ium.

**MISS P. HORTON, (Mrs. T. GER-
MAN REED)**

will appear in her POPULAR IL-
LUSTRATIONS at the Royal Gallery of Illustration, 14,
Regent-street, every evening. Full particulars at all the
principal Libraries and Music-sellers.

ROYAL POLYTECHNIC.—The Poison,

Strychnine.—LECTURE on the above by J. H.
PEPPER, Esq., daily, at 4 and 9. The Poison and the
Tests used for its Detection exhibited in the Oxy-hydro-
gen Microscope. All the other Lectures, and the new
and beautiful Dissolving Views of Sinbad the Sailor, as
usual. Admission 1s. Children and schools half-price.
Juvenile morning every Wednesday.

EMMA STANLEY'S SEVEN AGES

of WOMAN, pronounced by the unanimous voice of
the press, and by increasing audiences, to be the great-
est artistic triumph of the day. Evenings at 8, and on
Saturdays at 3 precisely.—St. Martin's Hall, Long Acre.

NEW EXHIBITION of CRIMEAN

PHOTOGRAPHS, taken after the fall of Sebasto-
pol, by Robertson, of Constantinople, is now OPEN from
10 till 5 daily, at Mr. Kilburn's, Photographer to the
Queen, 222, Regent Street, corner of Argyll Place. Ad-
mission 1s., with catalogue.

DR. KAHN'S GRAND ANATOMICAL

MUSEUM, consisting of upwards of 1,000 highly-
interesting models, representing every part of the human
frame in health and disease; also, the various races of
men, &c. Open (for gentlemen only) daily from 10 till
10. Lectures, varying every day in the week, are de-
livered by Dr. Saxon, at 12, 2, 4, and half-past 7.—Ad-
mission, 1s.—4, Coventry-street, Leicester-square.

LOVE, the first Dramatic Ventrilo-

quist in Europe, every evening at 8, except Satur-
day, Saturday at 3, Upper Hall, Regent Gallery, 69
Quadrant, Regent Street. Stalls, 3s.; area, 2s.; gallery,
1s. Tickets at Mitchell's Royal Library, 33 Old Bond
Street, and at the box-office, from 11 to 5. Pianoforte,
Miss Julia Warman.

MR. W. S. WOODIN as RACHEL, in

"Les Horaces."—Mr. W. S. WOODIN'S "Olio of
Oddities."—This new entertainment, illustrated by fifty
instantaneous metamorphoses of voice, character, and
costume, and a beautiful Panorama of the Lakes of Cum-
berland and Westmoreland, will be given in the new and
elegantly fitted-up Polygraphic Hall, King William-street,
Charing-cross, EVERY EVENING, at eight. Private
boxes, one guinea; dress stalls, 3s.; area seats, 2s.;
amphitheatre, 1s.—Box-office open daily from eleven till
five.—Mr. W. S. Woodin will have the honour of repre-
senting, every evening until further notice, the cele-
brated tragédienne, Madlle. Rachel, as Camille, in "Les
Horaces."

**MADAME TUSSAUD and SON'S EX-
HIBITION.—NEW ADDITIONS.**

Alexander II., General Canrobert, the King of Denmark, His Royal
Highness the Duke of Cambridge, the Emperor and
Empress of the French, the Emperor and Empress of
Austria, Marshal St. Arnaud, Lord Raglan, Omar Pasha,
the Sultan of Turkey, the Emperor and Empress of
Russia, Prince Menschikoff. The Napoleon Golden
Chamber completed; various relics added, &c.—Open
from eleven till dusk, and from seven till ten.—Madame
Tussaud and Son's Exhibition, Bazaar, Baker-street.—
Admission, 1s.; Napoleon Rooms, 6d. extra.

MR. CHARLES OKEY'S PARIS—

People.—Exhibition—Caricature—Rough Sketches,
&c., at 8 every evening. Area 1s.; stalls 1s. 6d.—Regent
Gallery, Quadrant.

SAM SLICK at HOME, in which is

introduced Negro Life in America, by Genuine
Sable Harmonists from Old Virginia, is now Open at the
Linwood Gallery, Leicester Square.—Mornings at 3;
Evenings at 8. Admission, 1s.

**MR. ADOLPHUS FRANCIS'S DRA-
MATIC DECLAMATIONS,**

every Saturday evening, at 8.—Regent Gallery, Quadrant, Regent-street.—
Saturday, 8th March, "Hamlet." Saturday, 15th March,
"Virginia." Admission, 1s.; Stalls, 2s. Mr. Francis
having finished his readings at the Royal Polytechnic is
forming his spring provincial course. Secretaries apply
above.

Lessons in Elocution.